## DRAMA IN WARTIMES Interesting Account of the Opening Night of the New Theatre.

TIMROD'S PICTURESQUE POEM.

nerous Plays That Were Presented During That Period-The Three Prime Favorites and Their Records-Notes and Comment.

In the most stormy days of southern history-when hopes ran high and despuis kindled fresh valor, when life pulsed with feverish intensity, when all resources ere eagerly employed, and all energies were taxed to the extreme of human epdurance, when victories followed fast after lamentable defeats-right here, in our capital, in the heart of this passionate turnult, it so happened that the drama found such favor and applause as it never received even in its paimlest times.

Here and nowhere else in the Southhere and in none of the cities of the North, so far as I am ware-a single npany of players performed nightly, with very rare exceptions, for forty-one successive months-that is to say, from November 2, 1861, to April 1, 1865. Not one member of this company, I believe, was of northern birth. Some few were English, and some few were born under the French flag. The others were natives of our own soil; they came here chiefly from Charleston, from Nashville, from New Or-

Charleston, from Nashville, from New Orleans, and from Mobile.

Of course, it must not be inferred that the company was always composed of the same people. Naturally, new aspirants passed to the front, and many old favorites disappeared; some developed into stars, flashed for a time, and untimately settled back into the ranks; some succeeded admirably here and elsewhere; some resumed their armor, temporarily succeeded admirably here and eisewhere; some resumed their armor, temporarily laid aside for the iove of art, and did themselves honor in the field; some thrived better at other hazards, and some-but a precious few, I admir-slipped through the lines. In consequence of these changes the reputation of the troupe frequently suffered, but it was also frequently thus improved. The actors and actresses, from first to last, numbered 130, and certainly more than half of these were the pick of the talent of the South. It is quite impossible at present to give a full account of the Theatre or its company. It is equally impossible to give

a full account of the Theatre or its company. It is equally impossible to give a general outline without spoiling a good story. I shall therefore, confine myself to certain details which may just now be of interest. Perhaps, after sifting the mass of material in hand, a series of short articles may be written, especially on this particular period, and, if ever processes written these will doubtless prove on this particular period, and, it ever properly written, these will doubtless prove Pather entertaining, for the material gathered from the best possible sources, being ample as well as exceedingly rich in color, furnishes a multitude of curious facts hitherto inaccessible; affords an excellent view of our little dramatic world—sharply realistic on one side, certainly remaritie on the other—throw a tainly romantic on the other—throw a vivid light upon some of the most origi-nal, some of the most picturesque, and some utterly forgotten figures of the day, and sets forth the piquant bickerings and rivalries among the players, how these people looked, and how they acted, their triumphs and their failures, along with the grave points and comic episodes of

FIRST NIGHT AT THE NEW HOUSE. Meanwhile, however, you and I will take a step backward for a moment—a seven-league-boot step of thirty-three

Now, you will bear in mind, if you please, that on the morning of the 2d of January, 1862, the old Theatre was destroyed by fire, and that on the 6th of March the contract for the 6th of March the contract for rebuilding was signed. You will remember, too, that in many quarters the enterprise was regarded as preposterous, if not profane; that the sceptical, as usual, freely aired their doubts, that the Church put forth its thunders, and the war set about some barriers; you will also remember that in eleven months and two days after the sealing of the contract the new Theatre, fashioned after an English model, and formed of southern materials, and none other, from the brick of its foundation to the timed of its inner walls, stood open to the public

Here we are, then, on the 9th of February, 1887, in the current of the jostling crowd, crossing Seventh street on Broad. The wind has a keen edge, but Broad. The wind has a keen edge, but the night is beautif the pagans, you observe, are often favyed by the stars, but for once there is no need of them—

but for once there is no need of them—
the entire house was sold three days
age. When did you see a crowd like
this? Press forward and take it easy.
Here at the entrance the throng grows
denser; keep cool and keep your hand
on your watch, for the thieves, I confess,
are numerous nowadays, and watches of
both kinds are scarce.

By one step only—the old house, you
know, had several—we reach the main
lobby, in the centre of which the boxoffice fronts us—it will drift to the left
in the future. Through two doors, one
on each side of the office, the people pass
into the wide and well-lighted corridor,
opening into the parquet. We do not
enter that way. Outside here, parted by
the breadth of the vestibule, two halfcircling flights of stairs lead to the story
above. We take the right-hand flight.
Thanks, we are out of the pressure
with no ribs broken. Just where the
The spell hath wrought.

above. We take the right-hand flight. Thanks, we are out of the pressure with no ribs broken. Just where the steps end on this second floor, the parior lobby begins. It is elegant, oblong in form, spacious. It is set off and furnished with silk-cushloned divans and luxurious settees, with curtains of lace and damask, with the glow of bronze on the walls, with mirrors and chandellers and pictures and with shapely figures modelled by Petri-altogether a charming place in which to stretch your legs or to lounge between the acts.

But we lose time ingering now. Come, the into the dress circle and let me find four seat, the ushers, poor devils, are worked to death. Hore the atmosphere is oppressively warm and here it is some-

worked to death. Here the atmosphere is oppressively warm and here it is some-what shadowy, too, perfumed faintly, filled with the hum of hundreds of voices. Fut in a twinkle the lights go up and then comes a storm of applause—a com-BEAUTIFUL INTERIOR EFFECTS.

About us are clusters of lovely women, ostumed prettily, groups of men, nota-ile in civic life, and hosts of cavallers and troopers of rank, in gray of course, with touches of gilt-braid, sashed and belted, and some-some have still their planging spurs on-they are ready for the moment's bugle-call or the beat of the

There may be fighting to-morrow, but to-night is a festival night. Everybody is looking everywhere and saying extrava-gant things of the fine things they see I agree with you that the designers had sly eyes for splendid effects, and the sly eyes for splendid effects, and the lavish but sarmonious use of color. You observe the ornamental panels beneath the boxes, the doors in each wing giving access to the stage when the curtains are down, you observe the symmetrical curves of the surrounding upper tiers, sustained by white pillars, with raised lines and leaves encrusted with crystal, and brilliant scroll-work of the baluatrade of the four loges and of the principal balcony, tinselled with gold-leaf, interof the four loges and of the principal balcony, tinselled with gold-leaf, interlined with Florentine silk and rimmed with tufted velvet. You note the frescoed forms and arabesques of the dome and the arch above the footlights with its arabrial device—you note and admire the four Corinthian columns which, clevely wrought, and much like marble, rise at each side of the boxes in fluted grace, crowned with elaborate capitals, and then your eyes rest here on the beautiful curtain, to be repainted hereafter indifferentialy. It now presents an ingelious mitaly. It now presents an ingentious mina-tion of a sumptuous mass of dark rich crimson drapery, fold on fold, looped with massive cords and edged at the base with a deep frings of braided gold. These, I assure you, the frescoes of the dome, the columns, the curtain, are fresh

from the skilled brushes of Frederick Roeth, the first-fruits of his earlier talent and unexcelled.

But, you say, the gods are dissatisfied, the gods of the gallery. You wrong them in miletely, they are simply greeting the fiddlers emerging from the underground beneath the stage. At the head of them comes a little man, slim and sinewy, brown-haired, and sharp-eyed. He limps, one leg is shorter than the other. He is an artist, he teaches music, writes music, thinks in music. It is Leobman, band-master at the Armory and orchestra director here. You will find him in New York a few year hence at Wallack's, doing the same thing he does here—lead-

Where fair Miranda's smile
Met the sweet stranger whom the
father's art
Had led unto her heart,
Which, like a bud that waited for the light.
Burst into bloom at sight!
Love shall grow softer in each maiden.

As Juliet leans has cheek upon her hand And prattles to the night.

Anon, a reverend form

With tattered robe and forehead bare, That challenge all the torments of the air, Goes by!

And the pent feelings choke in one long while, as the mimic thunder rolls you her

Not the poor strength alone of arm and But the whole spirit of a mighty land!

Bid Liberty rejoice! Age, though its day Be far or near, these clouds shall yet be red With the large promise of the coming

Meanwhile, with that calm courage which can smile
Amid the terrors of the wildest fray,
Let us among the charms of Art awhile
Fleet the deep gloom away;
Nor yet forget that on each hand and head
Rest the dear rights for which we fight
and pray.

MANY ORIGINAL PRODUCTIONS. About a dozen original plays were pro-



ing the orchestra with admirable skill. Now he nods twice and the instruments re-

As the music ceases the door at the left wing of the stage opens, and out steps Walter Keeble; perhaps the fere-most player of these troublous times. His voice is as clear as a bell, well-modulated,

with charm, with scholarly art. Listen: it is Harry Timrod's poem.

Then you hear the applause that follows. The strains of the Marseillaise rise suddenly from the orchestra. The curtain ascends and the members of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in numbers of the company approach in the largest forty in the largest forty and the largest forty are successful to the largest forty and the largest forty and the largest forty are successful to the largest forty and the largest f pany appear in full array; forty in num-ber, and these, like a chorus, take up the martial song. Meanwhile, the scene in the background divides, and then you see just how my lady trainples the tyrant— in tableau.

Then comes a dance by Mary Parting-ton, the prettiest of the celebrated sis-ters, and a perfect inistress of pantomimic

pause and light music. At last the cur-tain rises at once again. The play be-gins—an old play, called "As You Like It."

THE OPENING POEM. The poem, for which Harry Timrod re-ceived the prize of \$30, centains many musical lines and much graphic and suggestive imagery. It is eloquent, happing appropriate, and infused with fervia southern spirit. It is given below from a MS. copy, which, however, does not vary from the copy of the poem reproduced in Payne's edition of Timrod's Works of 1872-a book which, I believe, is now hard to find.

The spell hath wrought,
Within this charmed fane we ope the

THE RICHMOND THEATRE, RECENTLY PULLED DOWN.

Then, through a hush like death, Stalks Denmark's mailed ghost! And Hamlet enters with that thoughtful breath

breath
Which is the trumpet to a countless
host
for reasons, but which wakes no deed from
sleep;
For while it calls to strife,

He pauses on the very brink of fact To toy as with the shadow of an act. And utter those wise saws that cut

Into the core of life. Nor shall be wanting many a scene Where forms of more familiar mien, Moving through lowlier pathways, shall

present
present
The world of every day.
Such as it whirls along the busy quay,
Or sits beneath a rustic orchard wall.
Or floats about a fashion-freighted hall,
Or toils in attles dark the night away.
Love, hate, grief, joy, gain, glory, shame
shall meet

As in the round wherein our lives are

Chance for awhile shall seem to reign, While Goodness roves like Guilt about the atreet.
And Guilt looks innocent.
But all at last shall yindicate the right,
Crime shall be meted with its proper

and Fortune's general justice rendered

mirth, Nor kindred follies want a fool to greet. As sometimes from the meanest spot on A sudden beauty unexpected starts.
So you shall find some germs of hidden worth
Within the vilest hearts.
And now and then when in those moods

that turn To the cold Muse that whips a fault You with sneers
You shall, perchance, be strangely touched to learn
You've struck a spring of tears!

But while we lead you thus from change Within this charmed fane we ope the gates of that divinest fairyland, Where, under loftier fates
Than rule the vulgar earth on which we stand.

Move the bright creatures of the realm of thought.

The property of the stand of the fair of the fair of the property of the stand of the fair of the

THE LARGE STORE BEING ERECTED ON THE THEATRE SITE.

THE LARGE STORE BEING ERECTED ON THE THE flood

flood
That roars around us, here you may behold.
As if a desert way
Could blossom and unfold
A garden fresh with May:
Substantialized in breathing flesh and blood.
Souls that upon the poet's page
Have lived from age to age.
And yet have never donned this mortal

rand times spread before you like That each may crowd in every well-aimed blow.

Substantialized in breathing less and blood, Souls that upon the poet's page. Have lived from age to age.
And yet have never donned this mortal clay.
A golden strand
Shall sometimes apread before you like the lale.

HMOND THEATRE, RECENTLY PULLED DOWN.

The noble wreck of Lear.
Reproach like things of life the ancient skies!

And commune with the storm!
Lo! next a dim and silent chamber where
where
Wrapt in glad dreams in which, perchance, the Moor
Tells his strange story o'er,
The gentle Desdemona chastely lies,
Unconscious of the loving murderer nigh.
Then, through a hush like death,
Stalks Dermark's mailed ghost!
And Hamlet enters with that thoughtful breath
Which is the trumpet to a countless

Much due of the war-times, and double that number of original farces and extravaganzas. Those I omit from the list long enough, and curious also in many ways—curious as being absolutely complete, with the exceptions above mentioned; curious as showing the variety of the dramatic "pap" with which the management of the day served us; curious as an odd little record of an interesting season, and curious because now published for the first time.

Some of the plays, like "The Duchess of

Crime shall be meted with its proper pain; pain;
Motes shall be taken from the doubter's sight.

And Portuge's general justice rendered play was enacted:

And Fortune's general justice rendered plain.

Of honest laughter there shall be no dearth, Wit shall shake hands with humor grave and sweet,

Our wisdom shall not be too wise for mirth,

Nor kindred follies want a fool to greet.

The Shakespearean plays are as follows: Anthony and Cleopatra (3), As You Like It (3), Hamlet (9), King Lear (3), Macbeth (22), Merchant of Venice (5), Othello (10), Richard III. (15), Romeo and Juliet (1), and Taming of the Shrew

Masaniello, or, the Eruption of Mount Vesuvius (4), Nick of the Woods (11), and Skeleton Witness (7).

Here are the comedies: Alone (1), A

Pretty Piece of Business (2), Belle's Stratagem (2), Charles II. (4), Charming Women (3), Cabinet Question (1), Dream of the Future (2), Faint Heart Never Won Fair Lady (11), Everybody's Friend (2), Governor's Wife (6), John Bull (1), Honeymoon (7), Hypocrite (1), Jealous Wife (1), Jeweller of St. James (4), Ladder Battley (1), Learnyson (6), Ladder Battley (1), Learnyson (7), Learnyson (7), Learnyson (8), Ladder Battley (1), Learnyson (8), Ladder Battley (1), Learnyson (1), Learny (4). Ladies' Battles (1), Leap-Year (3). Little Toddlekins (3), Little Treasurer (5),

London Assurance (3), Love-Chase (1), Mask and Faces (2), Money (3), My Wife's Mirror (4), Naval Engagements (1), Pet of the Petiticoats (1), Poor Gentleman (1), People's Lawyer (2), Pride of the Mar-

(2), Belphegor (3), Bride of Lammermoor (5), Brutus (1), Catharine Howard (8), Captain Kyd (5), Corsican Brothers (23), Douglas (1), Duchess of Mafi (2), Evadne (6), Fazio (6), Gamester (3), Ion (2), Iron Mask (8), Jack Cade (5), Lucretia Borgia (9), Mattel Falcone (7), Mary, Queen of Scots (5), Medea (4), Pizarro (9), Robespierre (5), Robbers (13), Tower of Nesle (5), Virginius (2), and Werner (2).

Tower of Nesle (5), Virginius (2), and Werner (2).

The dramms, comedies, and farces, in which the Irish character figures prominently, are: Andy Blake (II), Born to Good Luck (2), Brian O'Linn (4), Green Bushes (7), Happy Man (2), His Last Legs (7), How to Pay the Rent (3), Invincibles (2), Ireland As It Was (3), Irish Emigrant (3), Irish Lion (2), Irish Tiger (3), Irish Tutor (3), Irish Widow (1), Katty O'Sheal (8), Knight of Arva (3), More Blunders Than One (2), Norah Creina (3), Paddy Miles (4), Perfection (7), Rory O'More (3), Shandy Maguire (4), Siamese Twins (2), Teddy, the Tiler (2), White Horse of Peppers (2), and Wild Irish Girl (4).

White Horse of Peppers (c), and Intelligence (d).

Here are the operas that were put into dramatic form for the Theatre: Brigand (10), Daughter of the Regiment (13), Trou-

dramatic form for the Theatre: Brigana (00), Daughter of the Regiment (13), Troubadour (16), and Norma (1).

The dramas, not otherwise classified, are Adrienne (6), Actress of Padua (5), Agnes de Vere (2), All That Glitters is Not Gold (8), Armand (2), Asmodeus (6), Aurora Floyd (8), Belie of the Faubourg (2), Blue Devils (1), Blackeyed Susan (11), Bohemians of Paris (2), Broken Sword (1), Camille (13), Carpenter of Rouen (7), Cavaller (6), Cramond Brig (1), Cross of Gold (3), Dark Cloud (4), Damon and Pythias (3), Deal Boatman (2), Dick Turpin (2), Delicate Ground (1), Devil in Paris (11), Den Caesar de Bazan (10), Dot (3), Dreams at Sea (3), Dreams of Delusion (2), Drunkard (3), Ducl in the Snow (5), Duke's Wager (1), Dumb Girl of Genou (3), East Lynne (13), Eustache Boudin (4), Fanchon (9, Farmer's Story (2), First Night (2), Floating Beacon (1), Flower of the Forest (2), Gale Breesly (1), Glissipus (1), Golden Floating Beacon (1), Flower of the Forest (2), Gale Breesly (1), Gissipus (1), Golden Farmer (5), Grandfather Whitehead (2), Guy Mannering (10), Heart of Midlothian (10), Hunchback (7), Ingomar (12), In-cognito (1), Innkeeper of Abbevilia (1), Iron Chest (5), Jacobte (1), Jack Shép-pard (2), Jacob Vance (2), Jewess (2), Jonathan Bradford (3), Lady of Lyons (15), Leah (2), Little Barefoot (4), Love and Jonathan Bradford (3), Lady of Lyons (15), Leah (2), Little Barefoot (4), Love and Loyalty (2), Love Sacrifice (5), Madelaine (2), Maniac Lover (2), Marble Heart (11), Mary Price (4), Mirlam's Crime (6), Michael Earle (3), Metamora (8), Midnight Watch (1), Mountaineers (1), New Way to Pay Old Debts (2), Old House on the Bridge (6), Old Phil's Birthday (2), Old Guard (6), Oliver Twist (3), Pearl of Savoy (4), Plot and Passion (6), Post of Honor (2), Prisoners of Monteroy (2), Pure Gold (6), Rag-Pickers of Paris (2), Reapers (4), Red Rover (5), Retribution (5), Richelieu (9), Rob Roy (8), Robert Macaire (2), Roland for an Oliver (1), Romance of a Poor Young Man (8), Robber's Wife (1), Rip Van Winkle (1), Six Degrees of Crime (1), Sixteen-String Jack (3), St. Mary's Eve (69), Stranger (8), Syren of Paris (2), Take That Girl Away (3), Therese (3), Ticket-of-Leave Man (16), Tom Cringle (2), Two Loves and a Life (2), Wandering Boys (6), Wife (7), Wept of the Wishton Wish (5), Willow Copse (5), William Tell (3), Wreck Ashore (2), and Woodcutters (1). Here are the pieces we laughed over

in those stormy days—the buriettas and farces, many of which doubtless are re-membered yet with delight: Alabama (2), Alarming Sacrifice (6), A Nabob of an Hour (1), An Englishman in Corsica (1), April Fool (2), Area Belle (3), Artful Dodger (4), A. S. S. (3), A Thousand Mil-Dodger (4), A. S. S. (8), A Thousand Miliners (3), I've Eaten my Friend (2), Bam-Boozling (33), Barrack Room (8), Betay Baker (10), Bonnie Fishwife (10), Boots at the Swan (4), Box and Cox (3), Bride of Eighty (3), Captain Charlotte (2), Captain's Not-a-Miss (7), Carte de Visite (2), Cool as a Cucumber (2), Conjugal Lessons (2), Day After the Wedding (6), Day in Paris (5), Dead, Shot (6), Dennuncer (2), Did You ways—curious as being absolutely complete, with the exceptions above menioned; curious as showing the variety of the dramatic "pap" with which the management of the day served us; curious as an add little record of an interesting season, and curious because now published for the first time.

Some of the plays, like "The Duchess of Mail," have seldom been produced anywhere; some, being hopeless weakings, died almost at their birth; some have not been on the stage since the war, and are never likely to be seen; some, like "The Foor Gentleman" and the "New Way to Pay Old Debts," are as rare and old, and just as savory, as ever; but we read them now, and some are mere names to those who to-day hustle after novel. It is, and never pause and peer back into the dusky places of the past.

Among the tragedies, except Shakespeare, perhaps, but one, that is a very doubtful survival, and by no means a survival of the fittest. And, and nether am I; for we, being of lighter stuff then our fathers, naturally like the light things of earth—like comedy and light drapery, and all manner of lighter stuff then our fathers, naturally like the light things of earth—like comedy and light drapery, and all manner of lighter stuff then our fathers, naturally like the light things of earth—like comedy and light drapery, and all manner of lighter stuff then our fathers, naturally like the light was exacted:

The LIST OF PLAYS.

The Shakespearean plays are as follows: Anthony and Cleopatra (6), As you Like It (6), Hamlet (6), King Lear of the play, show the number of times the play was exacted:

The shakespearean plays are as follows: Anthony and Cleopatra (6), As you Like It (6), Richard III. (16), Romeof (6), Othello (6), Richard III. (16), Romeof (6), Chello (6), Richard III. (16), Romeof (7), Ticklish Times (6), Thomple's Leaves (7), Lady of the Lake (7), Manniello,

THREE MOST POPULAR PLAYS.

In glancing over these plays, you will doubtless note that the tragic and the emotional dramas were greater favorites than those of the comic order. Many of the farces, it is true, ran fairly well, but even the pet farce of "Mr. and Mrs. White," reached only its nineteenth per-Unquestionably, the three plays best re-

Unquestionably, the three plays best received by the public were "The Virginia Cavaller," "The Coreican Brothers," and "Macbeth," these being the ones most frequently produced. I give below from the Journal of the period the dates at which these were presented, with the number of each performance so marked, the condition of the weather at the time and the amount of the nightly receipts. It is commonly thought that Captain Alexander's "Virginia Cavaller" had a run of a hundred nights. Of course, this is not a fact. However, it was decidefly the most popular of all the war-time plays of whatever class. The receipts took a jump whenever it was set on the boards. From the appended tables you will see that during the period between its first and last representation it was its first and last representation it was produced eleven times oftener than "Macbeth," and fifteen times oftener than The Corsican Brothers." THE VIRGINIA CAVALIER.

THE VIRGINIA CAVALIER.

1843—March 18th—first night, cole; \$1,821.

1840.25. 17th—second night, cool; \$1,821.

18th—third night, cloudy: \$1,723. 19th—fourth night, wet; \$384.75. 20th—fifth night, anow; \$890. 21st—sixth night, cold; \$741.75.

22d—seventh night, shoppy; \$1,822. 26th—eighth night, the; \$1,419.

April 2d—ninth night, cloudy; \$1,855.

May 7th—tenth night, cold; \$1,27.65.

8th—eleventh night, wet: \$897.75. 18th—twelfth night, good; \$1,356.00.

October 19th—thirteenth night, good; \$1,772. 17th—fourteenth night, good; \$1,377.

November 25th—fiteenth night, rain; \$1,480.85.

December 19th—sixteenth night, rain; \$1,585. 18th—seventeenth night, rain; \$1,585. 18th—seventeenth night, cold; \$1,072.59.

February 8th—nineteenth night, good;

\$1.072.50.

February 8th-nineteenth night, good; \$2.500. 20th-twentieth night, coid; \$2.063. 22d-twenty-first night, fair; \$2.105.50.

April 19th-twenty-second night, good; \$1.808.50. 22d-twenty-third night, hot;

June 22d-wenty-third night, not; 31,23150.

THE CORSICAN BROTHERS.

1882-May 14th-first night, rain; \$397.50.

15th-second night, rain; \$316.75. 16th-third night, clear; \$402.35. 17th-fourth night, clear; \$348.

July 5th-sixth night, fine; \$407.25.

July 18th-sixth night, good; \$439.50.

Sth-ninth night, bad; \$221.50.

November 21st-tenth night, fair; \$624.35.

22d-eleventh night, fair; \$524.35.

December 5th-twelfth night, bad; \$331.50.

1833-January 2sth-unirteenth night, wet; \$223.50.

People's Lawyer (2), Pride of the Market (9), Rival Pages (4), Rivals (1), Serious Family (4). She Stoops to Conquer (2), Silver Lining (1), Still Waters Run Deep (16), Sweethearts and Wives (1), To Parents and Guardians (4). Used Up (2), World of Fashion (2), and Woman (2).

The following are the distinctly tragic dramas: Ableiard and Eloise (2), Bertram (2), March 4th—nineteenth night, windy; 20th—eighteenth night, windy; 20th—eighteenth night, windy; 30th—eighteenth night, windy

22.418.50. 12th—twentieth night, good; \$1.841.

April 9th—twenty-first night, fair; \$1.927.

August 5th—twenty-second night, hot; \$1.264.50.

November 29th—twenty-third night, clear; \$2,302.50.

MACBETH. MACBETH.

1892-March 12th-first night, clear; \$25.75. 17th-second night, clear; \$25.75. May 10th-third night, clear; \$25.75. May 10th-third night, clear; \$69.59. July 21st-fourth night, good; \$692.75. October 15th-fifth night; \$601. \$199.59. November 1st-sixth night; \$501. December \$th-seventh night; \$501. December \$th-seventh night; \$504. \$1853-January 7th-eighth night; \$465.59. March 14th-ninth night, clear; \$1,225. April 27th-tenth night, good; \$1,475.99. June \$th-thirteenth night, cloudy; \$1,157.15. September 14th-fourteenth night, fair;

September 14th-fourteenth night, fair; \$1,837.75. 11.837.75.
October 19th—fifteenth night, good; 11.89.
December 10th—sixteenth night, good; 18.61.50.
1864—January 21st—seventeenth night, good; \$2.200.50.
March 5th—eighteenth night, good; \$2.276. 30th—nineteenth night, cloudy; \$2.36.

June 21st-twentieth night, fair; \$1,253.50. August 13th-twenty-first night, hot; November 4th-twenty-second night; cold; \$2.167.

THE OLD WHITE.

Some of the Richmond People There-Others Expected.

(Correspondence of the Dispatch.)

GREENBRIER WHITE SULPHUR SPRINGS, W. VA., July 24—Perhaps never in the history of this famous watering-place has it looked more beautiful than at present. The grounds are well kept, the walks are in good order, and the house from top to bottom is clean, and in perfect condition. Surely, Mr. Scoville is the right man for the management of this time-housed property.

Richmond city and the State of Virginia have a goodly company here, while Washhave a goodly company here, while Washington, Beltimore, New York, and the great western country are well represent-

Dr. Stuart McGuire, of Richmond, is the

Dr. Stuart McSuire, of Ricamond, is the resident physician, and keeps up the reputation of the family name.

The bail-room is well patronized, and the music this year is very fine, under the direction of Professor Shields, at Pennsylvania. The dance music is perfect, and those who enter that heavitral

Pennsylvania. The dance music is perfect, and those who enjoy that beautiful art are charmed with the band.

Mrs. Alice Swain Hunter, who will be remembered as one of the choir of the Monumental church, Richmond, is here, and adds much to the pleasure of the company by her sweet voice. By the way, I hear Mrs. Hunter may make Richmond her future home. If so, her voice will again be heard in your city.

For a busy man, this is the place to get real rest and health. Our people work so hard and so constantly that a health.

real rest and health. Our people work so hard and so constantly that a health resort like the White Sulphur is a god-send to poor humanity.

I see among the guests Mr. Thomas Nowlan and wife; Mr. Trigg and family; Mr. Robert S. Busbee and family; Mr. Robert Powers, and Mrs. Thomas Potts. Major D. U. Walker, who came here sick, is very much improved.

The political outlook is discussed in every phase, and the general hope is that good will result to our beloved country.

Dr. Barten, of Norfolk, who is so well known in Richmond, came here broken down in health, but is fast recovering.

Rev. Dr. Carmichael is expected to preach at St. Thomas' church during the summer. Bishop Peterkin is expected early in August.

summer. Bishop Peterkin is expected early in August. Mr. Simpson, of North Carolina, can be seen on the lawn and porches, talking with the ladies.

Major Patton and family, Mr. A. Donnan and family, and Mr. and Mrs. Thomas Rutherfood are expected very soon.

Does Anybody Caref

(Providence Telegram.) We do not suppose that anybody does care. The trees in the city of Provi-dence have very few friends so far as we can learn. If a corporation thinks them in the way they are killed. If the city thinks they ought to be pruned a outcher or a blacksmith is put at the

This week men are going through some of our principal streets estensibly "trimming the trees." This may be a good time for the work, but that does not concern them. These able-bodied men are cutting off little twigs and branches here and there. Perhaps they

are helping to make the city beautiful and attractive. We think not. A man yesterday was sawing off little twigs half an inch through from a tree while its trunk was covered with the conspicuous cocons from which will come next year the pests which will spoil the tree. They don't mind that. They care nothing for the trees. The iniquity of it is nobody else appears to. Shall we never have any care taken of these chief natural beautifiers of a city If we are going to it is time somebody went to work. The filthy worms can be kept away if the proper course is taken.

Memories of Childhood.

Memories of Childhood.

(For the Dispatch.)

Oh! if time only ran on a double track,
One on to manhood, and the other back.
There's naught of happiness I'd naw lack
As I sit on the brink of the broos
Where were spent my happy boyhood days
In childish sport or in innocent plays,
Or in the hole o'er which the old elm
sways
I sought '> entice the minnow with
a pin hook.

'Twas there, where the bank is not so Steep,
That I'd roll up my linen pants and creep
Into the clear, cool water until knee-deep;
But I swung to the weeping willow But I swung to the weeping willow
have.
The velvety carpet of ferns on the bank,
And even the weeds, tho poisoned and
rank.
And the neglected spring at which I drank,
All these I dearly worship and love.

The clover and timothy to this spot so dear.

And though we were wanted at house or barn,
Or to assist in the task of gathering corn,
Not until the sweet sound of the dinner horn
Fell on our ears could we be found far or near.

But now the old farm is gone to waste, No more will I those sweet joys taste; For I shouldered the musket and left in hard.

haste
To fight for my home and my rights.
My company, a brave set of young men.
Numbering, I guess, about three score and Numbering, I guess, about three score and ten.

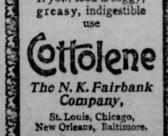
All healthy and strong and resolute then, Stood bravely in the flercest of fights. As if only yesterday I remember well How they stood the fire of shot and shell, And amid the din how they one by one fell Wounded and dead till our band numbered two.

They fell with their faces alway to the foe, Nor did they aught of fear ever know. With "to do or die" as their motto They to it did prove themselves true.

The glory is not alway to the victors of Tho' the Southland lost and bears the Her noble sons were martyrs to a righte-ous cause,
And on their brows is placed a crown.
Now I wander about the old homestead,
And think of my youth, my trundle-bed,
And all of the dear ones long since dead.
Yet there is happiness beyong the frown.

For I peacefully swait the bugle call, When the dead shall rise, the living fall, To be reunited before the Judge of all, And hear the sweet words "Well done."

COTTOLENE.





one. He can let his sickness kill he is losing flesh and vitality, he one. He can let his sickness kill he is losing flesh and vitality, he c go on till he dies,—it won't be let Many men hesitate to take m They forget that sickness merely sibody's need for some material that ing in the food. The right medicine cases out of ten. It soothes the net makes them strong and steady. If cases out of ten. It soothes the nerves, makes them strong and steady. It immigrate food for the brain. It helps to digest wis eaten and assists in the assimilation nutriment. It perfectly purifies the hand fills it with vitalising properties. It the one great and infallible medicine men and women whose nerves are out order, who are losing flesh, losing all losing vigorous vitality. It brings health and strength with marvelous raying. It has been sold for over thirty and has a record of many thousands cures for every year—a record unapproach by any other medicine in the world.

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## Sensible Shoes How oft ere the sun had licked the dew From the daisies that in the meadow grew Were we following the path that wended through The clover and timothy to this spot so

Sensible Shoes mean comfortable Shoes. The more comfort you get in riding a bicycle the more pleasure there is. We're making a sensible Bicycle Shoe-soft, pliable, durable leathershaped right to be comfortable, finished right to be dressy-and prices fixed by and for economists.

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TO THE TRAYELLING PUBLIC.

Commencing January 1, 1896, this company extended his transfer transfer tend to embrace all connecting lines of street railway in Richmond and Manchester. A passenger is allowed the privilege of transfer to any connecting line in either city, and is any direction at junction polats.

The payment of a 5-cent fare entitles a passenger to only ONE transfer ticket, but additional transfers are allowed on the same ticket at any point priated thereon, which does not return the passenger to the point of starting.

All the parks and suburban districts can be reached from any point in either city by payment of one fare.

It is a standing order of the company, for the convenience of transfer passenger that cars shall wait at junction points for the arrivel of car on connecting line, if the approaching car is within the distance of one square. The travelling public is requested to advise the company of any infringement of this order.

CANAL PROPERTY OF THE PARTY OF If your food is soggy,